

Guilford Art Center held a multi-media exhibit of faculty work February 3 – 26, 2023. Featured works included ceramics, painting, drawing, fiber art, metals, and sculpture by members of GAC's 50 person faculty. There was an Opening Reception on Friday, February 3 from 5-7 pm, free and open to the public.

"GAC has a faculty of nearly 50 teaching artists who are dedicated to their own art and to instructing others", says Maureen Belden, GAC Executive Director. "Some have been affiliated with GAC for decades, others are newer to our school. All of them balance the tenets of their own work with their students' needs, abilities and creative interests—it's what makes them good teachers. We are so happy to be able to showcase their work in this exhibition."

Paintings, drawings, pottery, glass, weaving, jewelry, and more will be featured in this exhibition, which celebrates the talent and creativity of GAC's teaching artists.

1. *Red Poppies*, Patricia Meglio
Oil on canvas
\$495
2. *Colored Carrots*, Lisa Smith Arnold
Pastel, colored pencil
\$400

"When I work in pastels, it almost feels like "soft painting," and when I go large and graphic, I can blend my colors smoothly and quickly. I choose to work on slick paper, unlike the more traditional pastel papers, and find that it lends itself to creating colors almost by accident. I love how there can be a sense of urgency when working in this medium; color can move about smoothly and the large scale blending process is very forgiving."

Lisa Smith Arnold is an instructor at Guilford Art Center, as well as a working and exhibiting artist throughout the North East.

3. *Three Handled Bowl*, David Frank
Stoneware, reduction fired
\$85

David Frank set up his pottery in North Guilford on the farm in which he was raised after graduation from Goddard College. He rehabilitated one of the barns that had chickens and built a gas kiln. He has been making and selling pottery ever since! The rehabilitated barn includes his studio with electric kilns, the gas kiln shed, and a gallery that is open by appointment and twice a year.

David sees his work as a narrative, with each piece telling a story and having emotion. While David's main focus has been his own work, he has taught at Guilford Art Center, Wesleyan Potters, Creative Arts Workshop, Wooster Craft Center, and Albertus Magnus College. David has had two articles published in *Ceramics Monthly*. In addition, he has work in the permanent collection at the Renwick Gallery of the Smithsonian Institution in Washington D.C., and the Slater Memorial Museum in Norwich, CT.

4. *Handled Serving Platter with Bowl*, Deborah Staub Luft
White stoneware with brushed glaze décor
\$275

"I love being a potter in the continuum of potters throughout human history who make useful pots that express both the sensuous fluidity of clay and a purposeful energy. My pots reflect the importance of the small rituals of everyday life: a cereal bowl held aloft by a toddler intent upon draining the last drops of milk from the bottom, aromatic, steaming baking dishes full of macaroni and cheese, eggplant parmigiana, and apple crisp brought proudly to the table, and large handled platters laden with meat and vegetables swooped upon hungrily by our college women's swim team. My pots are a part of the sublimely mundane life of my family, and I am honored when you choose them to be a part of your special everyday moments."

5. *The Power of the Rose*, Julia Rogoff
Oil on canvas
\$2500

"I love working from observation. I think of it as a major highway of unlimited possibilities and new experiences. There are endless entrances and exits and intersections, all of which can delight and terrify. At every twist and turn there are new places to explore: well-worn battlefields of historic disputes down one way, the chance for new ideas and radical experiments down the next. How do you know when you've gotten to where you were trying to go? When it feels right. When you can say, 'Ok. I'm here. This is where I was meant to be. This feels like home.'"

6. *Still Life #54*, Scott Paterson
Acrylic on canvas

\$300

7. *Tiffany Reproduction "Poppies" Lamp*, Eileen O'Donnell
Stained glass
NFS
8. *Tea and Company*, Marcy LaBella
Collage, acrylic on cradled panel
\$1200

"I cannot remember a time that I did not create art. Art is both an outlet and reflection of where I am at that particular moment in time. I consider myself a process driven artist and am most happy when engaged in the act of making art. I began with a strong background in drawing and painting and over a decade ago got deeply involved in working with both clay and metals. Both clay and metal demand an immediacy of response to the material and that the artist work with the medium and not against it. In all creative work there is a conversation that opens; entering into this dialog allows me to become a co-collaborator with the material itself. I enjoy exploring the interaction between painting and sculptural mediums. I love using tactile materials, something which has crossed over into my mixed media paintings. Working in different mediums allows me to expand concepts further then the confines of one medium or process.

In my work I explore portraits, the figure, animals, birds and natural and organic forms and their abstractions."

Marcy LaBella studied at SCSU and works in the mediums of mixed media painting, ceramics and metals. Her work in all three mediums has been included in regional and nationally juried shows. She is a key member of Wesleyan Potters in Middletown, CT and a member of the Connecticut Women Artists. She is a teaching artist at the New Britain Museum of American Art, New Britain, CT. Guilford Art Center, Guilford, CT and at Wesleyan Potters, Middletown, CT. She is represented by the Wesleyan Potters Gallery Shop and the Shop at Guilford Art Center.

9. *My Signs and Symbols Toward Enlightenment*, Dolores Marchese
NFS
Collage

“A number of years ago I read a book titled Signs of Life by Angeles Arriens who, in her research as a cultural anthropologist, found that on a universal level there are five shapes or signs that have the same meaning for all people. Angeles Arriens developed a process called the “Preferential Shape Test” which provides an individual person with the shapes most meaningful to them. In my case it is the spiral, the triangle and the circle which I used in my collages using illustrations, patterns, and my own art.”

10. *Cufflinks*, Aidan Garrity
Fine Silver and mosaic Damascus
\$175
11. *Mosaic Damascus Rings*, Aidan Garrity
Fine silver and mosaic Damascus
NFS
12. *0555 Imperfect Garden*, Lexi McCrady
Flasche acrylic on arches
\$980
13. *MX 0481: Horizon*, Lexi McCrady
Flasche acrylic on arches
\$930

Lexica McCrady is a contemporary New York artist-colorist making painting and objects to process the surrealism of climate, war, and political change in light of economic theory. Both her mother and father were jazz musicians and as a child she moved often after a tragic event. BFA Syracuse University VPA with Robert Gwathmey, Friedl Dzubas and Judith Rothschild, a Hans Hoffman colleague. Sir John Cass School of Art, London UK Sculpture, history of architecture. MFA Hunter College 1990 with Valerie Jaudon, Robert Morris, Rosalyn Krauss. Grants include Michael Clark UK Residency in the Whitney Biennial 2012, New England Foundation for the Arts, Artspace New York, NEA New York University, Connecticut Commission on the Arts Individual artist grant 2 years. Solos include Smith College, Long Island University, Real Art Ways Hartford, Sao Paolo Biennial.

“Since the 1980’s, Lexi Axon has worked between New York City and Paris under the pseudonym “Lady McCrady.” Her work consists of impulse sketches, etchings, paintings and sculptures of street life, dictated by the energy and chaos of construction zones.”

- Sarah Fritchey, Artspace New Haven

14. *Autumn*, Claudia Mathison
Machine sewn, vintage linen, leaf prints
\$500

I have always loved making things with my hands. As early as elementary school I remember losing track of time in art class because I was so consumed by my work. And to this day there's hardly anything I like better than diving into a new project. While I started my professional career as an arts educator in public schools, I've transitioned to nonprofit arts centers bringing my love of textiles to a more intimate setting. I now make and teach improvisational quilting, textile printing, embroidery books and potholder weaving while enjoying each and every moment.

15. *"Splash" Teapot*, Anita Griffith
Cone 6 stoneware fired in reduction
\$200

"The ideas and images in the clay work are born of my magical and wonderful childhood experiences growing up in West Africa, Central and South America. Most important was an exposure to the folkart of ancient cultures. My youth was spent living and celebrating the local traditions and ceremonies of many different countries and their people. The memories of their music, dance, and arts flow and merge with the American pop culture of my adulthood. The results are whimsical and sometimes anthropomorphic creations. Through bright colors and symbolic abstractions, I try to evoke the lively world of our fantasies, and the soul of childhood memories."

16. *Oksana*, Justin Gerace
Stoneware
\$1000

17. *RVW*, Justin Gerace
Stoneware
\$500

18. *Stitches for Grandmother*, Linda Edwards
Copper, linen, wood
NFS

19. *Viking Knife*, Mace Vitale
Wood, steel, iron, silver
\$1600

20. *Tenares Town #2*, Jasmine Gonzalez

Mixed media, recycled earthenware, old kiln shelf scrap, wood, glue, and an old recycled lazy-Susan turning mechanism, 2019
NFS

I have lived in many places. I have experienced many things. I am grounded by the earth, and by default, adaptability has become part of my language. Resourceful by nature, I use what I have available to me as sources of materials to create emotional and seemingly unsettled structures. My process informs the capacity of the structures that I build and assemble. Like a person or a community, the works have limits. I'm interested in ways that I can work my structures to those limits in order to speak about capacity. At what point do we begin to question our strength as well as our weakness, and how can we find balance?

Expectation can be defined as a strong belief that something will happen or be the case in the future. Hope is complete faith - even if you do not know. I am interested in breaking down our expectations of home and using the structure of the house to define or un-define the ideals of home. Its guidelines are not a means to build structure but to break down the existing ideal, and our expectations of home.

21. *Blue Spiral Vase*, Claudia Schiavone
Stoneware
NFS

22. *Textures*, Claudia Schiavone
Stoneware
NFS

23. *Many Precious Things*, Lynn Sheft
Fiber and bead jewelry
NFS

“I discovered Kumihimo some years ago while I was a part-time employee at The Bead Hive and fell in love with the ancient Japanese process of braiding with seed beads. This necklace is a labor-intensive project using 16 yards of nylon cord and stringing on nearly 800 beads. It makes a fashion statement with a treasure trove of Keshi pearls, lampworked glass, faceted crystals, and Japanese seed beads.”

Lynn has a Bachelor of Arts degree from the University of Miami and is a professional writer, author and teacher who found another creative outlet through designing and crafting jewelry. Over the years she has learned all the techniques: stringing, knotting, bead crochet, Kumihimo, bead stitching, wire-wrapping and weaving, precious metal clay, chain maille, drilling and setting crystals. She has led private and public workshops in these disciplines at venues along the

Connecticut shoreline. Her designs are one of a kind, and her jewelry collections can be found at local art galleries including the shop at Guilford Art Center.

Lynn also provides instruction in paper quilling for adults and youth, as well as “How to Draw Cartoons” for tweens and teens. She makes her home in Madison.

24. *Untitled*, Claudia Mathison

Hand printed & embroidered fabric books, linen, ink, embroidery floss
\$150/ea

I have always loved making things with my hands. As early as elementary school I remember losing track of time in art class because I was so consumed by my work. And to this day there's hardly anything I like better than diving into a new project. While I started my professional career as an arts educator in public schools, I've transitioned to nonprofit arts centers bringing my love of textiles to a more intimate setting. I now make and teach improvisational quilting, textile printing, embroidery books and potholder weaving while enjoying each and every moment.

25. *Untitled*, Lisa Wolkow

Porcelain
NFS

26. *Teapot*, Robert Parrott

Stoneware
NFS

“As a potter working alone in my studio, I take great pride in this functional stoneware line of my pottery work. Each piece is carefully designed for a lifetime of use. Many of the designs have evolved over a period of 50+ years, and each new piece gains integrity through improvements in design each year.

These functional pieces are formed on the potter's wheel, with hand rolled slabs or by extruding hollow and solid forms. When the pieces are dry, they are bisque fired to 1780 degrees Fahrenheit. Upon cooling, the pieces are glazed with non-toxic glazes which I developed myself and mix in my studio. The technique for creating the landscape design is done with wax resist, by pouring glaze, then masking colors with wax to create the clean landscape imagery in a background of either blue or white. The pieces are then fired to a temperature of 2380 degrees Fahrenheit in the gas kiln which I designed and built of fire brick and space-age ceramic fiber blanket.

These works are food safe, non-toxic, and safe in dishwasher, oven, and microwave.

The inspiration for this functional stoneware comes from the traditional stoneware pottery of this country, England and Japan. My goal is to create contemporary innovations with an age old tradition.

Additionally, I occasionally collaborate with my wife, potter Anita Griffith, to create Architectural and Liturgical works, as well as other very successful bodies of work in porcelain and majolica.”

27. *All the Is and All the Was*, Eva Polizzi

Handwoven cloth with plant-dyed linen, wool, silk threads, clay wall plate
stitched with plant-dyed silk and mohair threads
NFS

Liminality is where I live and create. The interstitial spaces of a weaving, the pierced holes on a ceramic wall plate filled with stitches truthfully mirror my voluntary immigrant existence suspended between this and the other side of the Atlantic. I studied many languages and have always been intrigued how characters are shaped, words are formed, sentences are composed to create meaning. But I am most curious about coded communication: the knotted strings used by ancient Andean civilizations, the runic alphabet, the dots and dashes of the Morse Code. But language can also be written with a needle and thread or a shuttle and a bobbin. Text and textile originate in Latin *textus* - derived from *texere*: weaving. Indeed, I am writing a story in fiber and fired earth of a wandering artist, weaving and stitching herself through and into a book of her own.